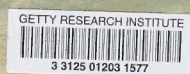


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A BOOK
of
CEILINGS
C.S.
RICHARDSON



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B O O K

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C E I L I N G S,

IN THE STILE OF THE

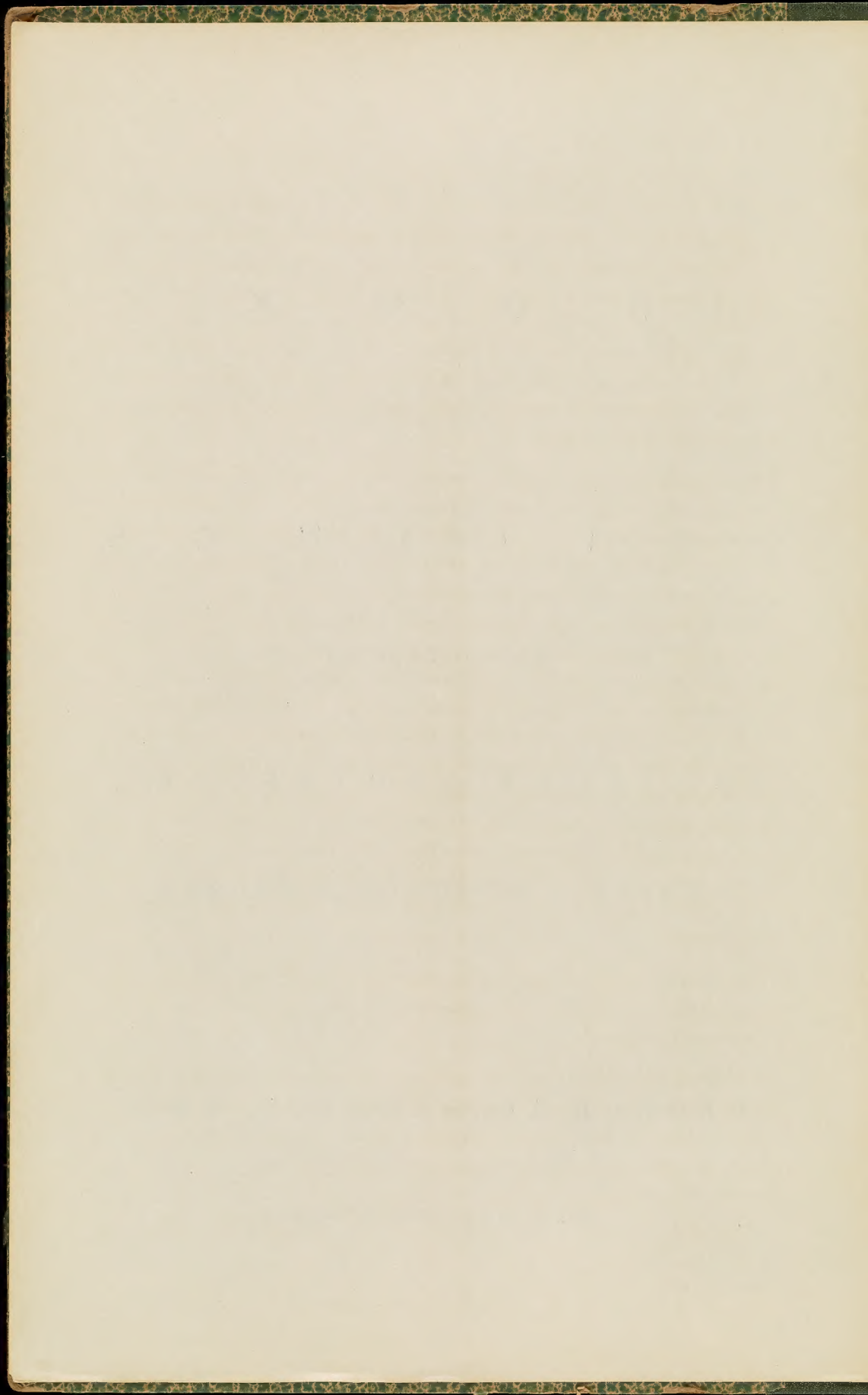
A N T I Q U E G R O T E S Q U E ;

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G E O R G E R I C H A R D S O N , F . S . A .

L O N D O N , *March* 22 , M D C C L X X I V .



To the P U B L I C.

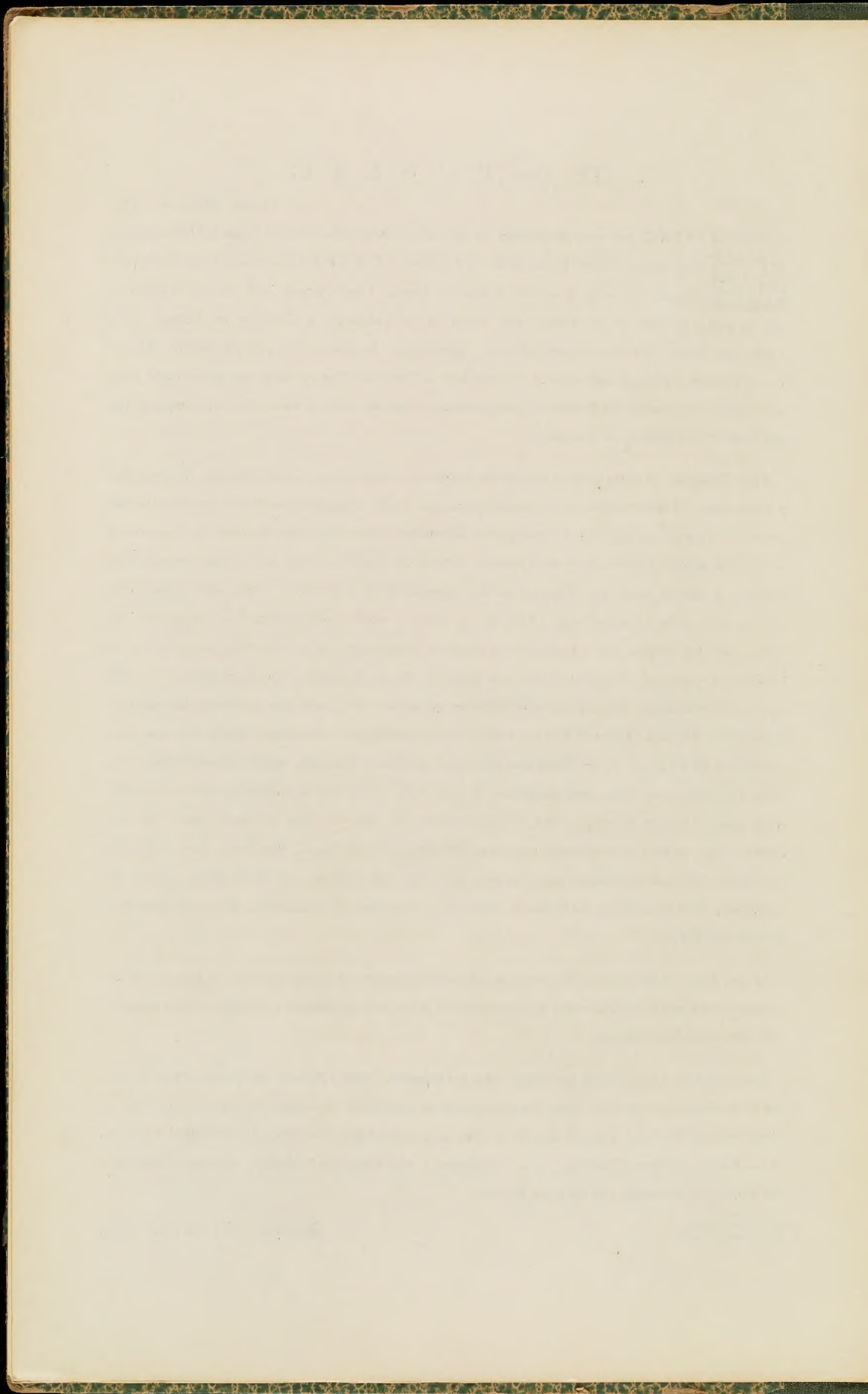
London, March 22, 1774.

AVING had many Advantages in the Study of Architecture, both at Home and Abroad, under these eminent Masters Messrs. *ADAM* of the *ADELPHI*, for whom I was employed in Drawing and Designing upwards of eighteen Years; I now propose, with the utmost Deference and Respect, to offer to the Public, and submit to its Judgment, a Collection of Ceilings which I have some Reason to hope will meet with their Approbation. As many of the principal Nobility and Persons of Distinction and the most eminent Architects both in Town and Country, have already patronized them, and warmly recommended the Publication, being persuaded, from the Style in which they are composed, that they cannot fail of a favourable Reception.

These Ceilings are all in the Taste of those of the Antients, in which Squares, Circles, Octagons, &c. were essential Ingredients. I have therefore not only adopted them, but in the Compartments also have introduced suitable Ornaments in the antique Style. And as the general Disposition of the whole, and the several Parts are allowed to have been adjusted with Symmetry and Propriety, while at the same Time they have the Recommendation of Novelty, as differing from every Thing of the Kind hitherto offered to the Public, They may I presume without Vanity be justly accounted original Productions. Hence I would vain hope with some Degree of Confidence, that these Designs will not only be an acceptable Amusement, but a considerable Acquisition to the Nobility and Gentry of distinguished Taste, and Artists of different Professions. The former having such a Collection in their Possession, may not only make Choice of any one they like, and have it executed, but may single out particular Parts and Ornaments from the whole, and by blending them with others, thereby form new Ones, according to their Fancy: By this Means may prevent a Repetition of Drawings, which frequently happens from a bare Description, and seldom proves satisfactory to either Party. They may be occasionally useful to Architects, whose Genius is capable of arranging them in different Figures, as they will admit of almost infinite Variations. Builders, who are not always intimately acquainted with Designs of this Nature, may receive many useful Hints from them; Plasterers in particular, may reap great Advantage from the Publication of this Work. And it may considerably assist in improving the Genius of Beginners in the Science of Architecture, both with Respect to Drawing and Design.

In fine, it may be serviceable to Mechanics of different Employments for various Purposes, as many of the Enrichments and Pieces of the Ornaments may be introduced in the inside Decorations of Houses, and on other Objects that require Embellishment.

If some of these Designs should be thought rather too expensive, various Pieces of the Ornaments may be omitted in the Execution, or others more simple introduced in their Stead, by Persons of Judgment and Taste in Compositions of this Sort; and they may still produce an agreeable Effect, tho' enlarged or diminished at Pleasure, to suit Rooms of different Dimensions. I never attempted to etch before this Publication, and hope to improve in this Respect, in proceeding with the other Numbers.



P R E F A C E.

SOME of the designs in this book were originally composed for particular apartments, and executed in different parts of Great Britain. Several of them have been copied in new erected buildings both in town and country.

The discerning traveller, who has observed the beautiful fragments of the painted and stucco ceilings by the ancients, in the remains of the baths and palaces of the Roman Emperors in Rome and its environs, along the coast of the Baian shore near Naples, and other parts in Italy, will readily remark, that the following designs are all imitations of those much admired compositions; the style of which has been attentively adhered to, though the formation of the compartments has been completely varied. They are judged by the first connoisseurs, to have the recommendation of novelty. They are intended in general to be of stucco, but may also with propriety be done in painting.

The subjects of the pictures and bas-reliefs are principally taken from HOMER, VIRGIL, OVID, and the Iconology of Cavaliere RIPA, and many of them are adapted to the rooms for which they were designed.

From this collection, the nobility and gentry may not only make a choice and have it executed, but by blending particular parts, with others, may form new designs according to their fancy. The architect may also occasionally find assistance from this work, by altering the arrangement of the different compartments, as they admit of almost infinite variation. The builder, who

is not always familiarly acquainted with designs of this nature, may consult them with peculiar advantage. The plaisterer in particular will reap much benefit from this publication. It may also be serviceable to several professions for other purposes, as the figures, the ornaments and the enrichments can be introduced with propriety in other subjects that require embellishment.

It is presumed that the richness of the designs enhance the value of this performance, but if some of them should, on certain occasions, be thought rather too profusely decorated, sundry parts of the ornaments may properly be omitted in the execution, or others more simple introduced in their stead, and tho' enlarged or diminished at pleasure to suit rooms of different dimensions, they will still produce an agreeable effect.

The author considers the encouragement he has had in the prosecution of this work, from persons of distinguished rank and approved taste, from artists and others, as a proof of its utility, and has throughout the whole, but particularly toward the conclusion, as he became more convinced of its importance, exerted his utmost abilities to render it in some measure worthy of their approbation. If the execution corresponds in any degree with his zeal for the service, and the grateful sense he entertains of the countenance and protection with which he has been honoured, he cannot have altogether failed in the attempt.

1870

1. The first of the year was a very cold day, with a heavy frost, and the wind from the north-east. The snow was very deep, and the roads were very slippery. The people were very busy, and the shops were very crowded. The children were very happy, and the old people were very sad.

2. The second of the year was a very warm day, with a heavy rain, and the wind from the south-west. The snow was very deep, and the roads were very slippery. The people were very busy, and the shops were very crowded. The children were very happy, and the old people were very sad.

3. The third of the year was a very cold day, with a heavy frost, and the wind from the north-east. The snow was very deep, and the roads were very slippery. The people were very busy, and the shops were very crowded. The children were very happy, and the old people were very sad.

4. The fourth of the year was a very warm day, with a heavy rain, and the wind from the south-west. The snow was very deep, and the roads were very slippery. The people were very busy, and the shops were very crowded. The children were very happy, and the old people were very sad.

5. The fifth of the year was a very cold day, with a heavy frost, and the wind from the north-east. The snow was very deep, and the roads were very slippery. The people were very busy, and the shops were very crowded. The children were very happy, and the old people were very sad.

6. The sixth of the year was a very warm day, with a heavy rain, and the wind from the south-west. The snow was very deep, and the roads were very slippery. The people were very busy, and the shops were very crowded. The children were very happy, and the old people were very sad.

7. The seventh of the year was a very cold day, with a heavy frost, and the wind from the north-east. The snow was very deep, and the roads were very slippery. The people were very busy, and the shops were very crowded. The children were very happy, and the old people were very sad.

8. The eighth of the year was a very warm day, with a heavy rain, and the wind from the south-west. The snow was very deep, and the roads were very slippery. The people were very busy, and the shops were very crowded. The children were very happy, and the old people were very sad.

9. The ninth of the year was a very cold day, with a heavy frost, and the wind from the north-east. The snow was very deep, and the roads were very slippery. The people were very busy, and the shops were very crowded. The children were very happy, and the old people were very sad.

10. The tenth of the year was a very warm day, with a heavy rain, and the wind from the south-west. The snow was very deep, and the roads were very slippery. The people were very busy, and the shops were very crowded. The children were very happy, and the old people were very sad.

LIST OF PLATES

EXPLANATION

OF THE
PICTURES AND BAS-RELIEFS.

P L A T E I.

Anti Room.

N YMPHS preparing a sacrifice.

P L A T E II.

Dressing Room

Hercules and Omphale.—This ceiling is executed for the Right Honourable, the Lord de Montalt in Dublin, by Mr. Edward Robbins.

P L A T E III.

Drawing Room.

The story of Vertumnus and Pomona. The boys in the smaller circles are allegorical representations of the seasons.

P L A T E IV.

Bed Chamber.

Mars and Venus attended by Cupid.

P L A T E V.

Library.

Nymphs adorning a vase supposed to contain the ashes of a deceased companion. The boys and griffins in bas-relief, are emblems of Love and Immortality.

P L A T E VI.

Dining Room.

The picture in the centre represents the Judgment of Paris; those in the end compartments, are various Bacchanalian boys at play, in imitation of antique bas-reliefs.

P L A T E VII.

Anti Room.

Nymphs sacrificing to the God Terminus.

P L A T E VIII.

Supper Room.

The three Graces dancing, attended by Cupid.

P L A T E IX.

Musick Room.

Three of the Muses.

P L A T E X.

Bed Chamber.

The Judgment of Hercules. The boys in the four small circles, are in imitation of antique medallions.

P L A T E XI.

This ceiling is executed in the court room of the worshipful company of Drapers, London.

The middle bas-relief represents Minerva introducing the arts to commerce. The other two circles contain emblematical figures representing spinning and weaving; being in allusion to the institution of the company: Lions are the supporters, and a Lamb is the crest of the company's arms, they are therefore introduced in the small circles.

P L A T E XII.

This ceiling is executed in the great dining hall of the aforesaid Company.

The centre bas-relief, is Apollo in his chariot. or a representation of the sun: in the circles next to him are the four seasons of the year; and round the grand circle are the twelve signs of the Zodiack. In the four larger circles of the end compartments, are represented the quarters of the world; in the two smaller ones between them, are emblematical figures of Britannia, and the city of London.

All the bas-reliefs in the two last mentioned ceilings are of stucco, excellently modelled by the ingenious Joseph Nollekens, Esq; R. A. and the ornaments are executed in a very masterly manner, by Messrs. Rose and Collins.

P L A T E XIII.

Dressing Room.

Venus attired by the Graces. The flying Cupids in the four smaller circles, hold different emblems of Love.

P L A T E XIV.

Bed Chamber.

Juno in her chariot, is accompanied by Iris; the sleeping Cupids in the small circles, allude to the use of the room.

P L A T E XV.

Library.

The centre picture exhibits an emblematical representation of Astronomy. The four circles contain allegorical figures, representing the elements; those in the end compartments, are several of the sciences characterised by Genii, with their different attributes.

P L A T E XVI.

Breakfasting Room.

A representation of Aurora, or the Morning.

P L A T E XVII.

Dining Room.

This ceiling is executed for the Right Honourable Sir Lawrence Dundas, Baronet, at Edinburgh.

The middle picture exhibits a feast of the Gods, attended by Ganymede and Hebe; various Bacchanalian figures are introduced in the circles of the end compartments, after the manner of antique bas-reliefs.

P L A T E XVIII.

Drawing Room.

This ceiling is executed for the Right Honourable Sir Lawrence Dundas, Baronet.

The circular picture represents Juno borrowing the cestus of Venus. Those in the oblong pannels express the triumph of Venus; Apollo and the Muses, Minerva rewarding the arts, and Diana with her Nymphs. The medallions round the bow, are in imitation of the antique.

The ornaments of the two last mentioned ceilings are executed by Messrs. Clayton and Coney.

P L A T E XIX.

Breakfasting Room.

The middle picture represents Cephalus and Aurora going to the chase: the four lesser ones express different incidents in the story of Cephalus and Procris.

P L A T E XX.

Anti-Chamber.

Mutius Scævola burning his hand on the altar before Porfenna, King of Clusium, in Etruria.

P L A T E XXI.

Library.

The centre picture is an emblematical figure of the city of Rome, crowned by Victory, and attended by Fame. In the four semicircles next the centre, are represented the quarters of the world; and in those at the ends, Peace and War.

P L A T E XXII.

Supper Room.

The circular picture represents the feast of Mark Anthony, and Cleopatra. In the four oblong pannels are expressed different remarkable passages in the lives of those renowned lovers.

P L A T E XXIII.

Dining Room.

The subject of the centre picture is Bacchus and Ariadne; and those in the lesser circles are different Bacchanalian figures.

P L A T E XXIV.

Drawing Room.

The three Graces sacrificing to Hymen. The boys in the small circles hold different emblems of love.

P L A T E XXV.

A coved ceiling for a study.

The subject of the middle picture is Minerva introducing the Arts to Munificence. The emblematical figures in the circles, are, Painting, Sculpture, Architecture and Music.

P L A T E XXVI.

Library.

The picture represents an emblematical figure of Truth dictating to Clio, the Muse of History, while Time is destroying monuments of antiquity. The medallions in the circles of the end compartments are imitations of the antique, and represent sacrifices, history pieces, &c.

P L A T E XXVII.

Drawing Room.

The subject of the middle picture, is the story of Venus introducing Helen to Paris. The flying Cupids in the circles hold various symbols of Love and Joy.

P L A T E XXVIII.

Supper Room.

This picture exhibits a feast of Jupiter and Juno, attended by Ganymede. The flying figures in the small circles, are after the manner of the ancients.

P L A T E XXIX.

Dining Room.

The four pictures are emblematical representations of the seasons of the year with their different attributes.

P L A T E XXX.

This design was intended for finishing the semi-domes of the Society of Artists' exhibition room, London.

In the pannel round the sky-light, are represented, the different Genii of the polite Arts. The subject of the centre picture, is Apollo rewarding Merit, and punishing Ignorance: that on one side, is Alexander the Great giving his mistress to Apelles; on the other, Pygmalion falling in love with the statue of exquisite workmanship which he had made; and Venus at his entreaty sends Cupid to inspire it with life: the other two represent Minerva instructing Theseus about the building of Athens; and Orpheus playing on the lyre. The Genii in the six smaller circles, hold the different emblems of Honour, Fame, Peace and Plenty, &c.

The whole of this design was to have been done in painting, except the stucco mouldings, and their enrichments.

P L A T E XXXI.

Dressing Room.

Diana bathing, attended by her Nymphs. The circles contain hunting pieces and sacrifices in bas-reliefs.

P L A T E XXXII.

Library.

The picture in the centre represents Urania, the Muse of Astrology, discoursing with Apollo concerning the motion of the spheres. The rest of the Muses are introduced in the semi-circles of the end compartments.

P L A T E XXXIII.

Hall.

The centre picture exhibits Thetis entreating Vulcan to make the armour of Achilles. In the four lesser circles are Sea Nymphs. The trophies are in allusion to the subject in the centre.

P L A T E XXXIV.

Dining Room.

The four pictures represent Pomona with a garden Nymph; Bacchus with a Satyr; Ceres in her chariot, and Silenus bound by two Nymphs. The flying figures in the squares, are in imitation of the antique. The medallions of boys at play with garlands of flowers, fruit, &c. are applicable to the use of the room.

P L A T E XXXV.

A coved ceiling for a Drawing Room.

The subject of the middle picture is, Æneas going to kill Helen, but is prevented by Venus. The other four exhibit Æneas' flight from the Flames of Troy; his meeting with Venus in the wood; his entrance into Dido's palace and going to the chase with Dido. The figures in the cove, are in imitation of those by the ancients.

P L A T E XXXVI.

A design for the dome of a Saloon.

In the sixteen small circles are intended the twelve hours of the day, with Morning, Noon, Evening, and Night; and in the sixteen segments, allegorical figures representing the twelve months, and the four seasons of the year.

P L A T E XXXVII.

Vestibule.

Venus showing Æneas the arms which Vulcan had made at her request. The pictures or bas-reliefs of boys in the semi-circles amusing themselves with various pieces of antique armour; and the trophies in the squares, allude to the subject in the centre.

P L A T E XXXVIII.

Musick Room.

The three large pictures represent Juno desiring Æolus to raise a tempest in order to destroy Æneas; Æolus letting out the winds; and Neptune calming the tempest. Emblematical figures of the winds are in the four lesser circles; the six small ones contain different antique musical instruments, applicable to the use of the room.

P L A T E XXXIX.

Dining Room.

The subjects of the three pictures are, Achilles and Patrocles entertaining the Grecian Chiefs, who were sent by Agamemnon to entreat their return; Achilles going to kill Agamemnon, is dissuaded by Venus; and Patrocles receiving from Achilles his impenthrable armour. The boys and ornaments in the semi-circles, are in imitation of the antique.

P L A T E XL.

Anti-Chamber.

The centre picture is an allegorical representation of Peace setting fire to different trophies of War, with one hand, and with the other, crowning Plenty and Industry, while on the back ground Minerva is introducing the Arts. The four lesser circles are

emblematical representations, of Wisdom, Fortitude, Prudence, and Liberality, with their attributes.

P L A T E XLI.

Picture Room.

The middle picture represents Juno and Minerva mounting their chariot, in order to assist the Grecians, and Iris sent by Jupiter to dissuade them from their design. The subjects of the other two are, Minerva desiring Diomedes to wound Venus, and Venus showing Jupiter the injury she had received from that warrior. The boys with Sphinxes, and the female figures with Griffins, are in the style of the grotesque paintings by the ancients.

P L A T E XLII.

Drawing Room.

The middle picture exhibits Andromache, attended by the Trojan Matrons, invoking Minerva for the safety of the city. The six smaller ones contain different stories from Homer's Iliad, viz. Andromache weaving a mantle for Hector; the meeting between him and Andromache; Hector upbraiding Paris; his going to the field accompanied by Paris; Venus silencing Helen, who reproaches Paris for his having retreated from Menelaus; and Æneas with other Trojan chiefs assisting Hector, when overthrown by Ajax. In the semi-circles are representations of Jupiter, Juno, Neptune, Venus, Apollo and Minerva, the most distinguished deities of ancient mythology.

P L A T E XLIII.

Anti-chamber.

The centre picture represents Medea delivering the soporiferous herbs to Jason, by means of which he was to overcome the Dragon. The four smaller ones are emblematical representations of Fame, Victory, Peace and Plenty.

P L A T E XLIV.

Hall.

The subject of the middle picture is Minerva and Apollo intreating Jupiter to send back Justice to the world, that she might restore the golden age. The four smaller ones, are representations of the four ages, as described by Ovid.

P L A T E XLV.

Ball Room.

The three pictures represent Venus and Adonis; Diana and Endymione; and Zephyrus and Flora; the female figures and the dancing boys in the semi-circles, are allusive to the use of the room.

P L A T E XLVI.

Library.

This design may answer either for a flat or an arched ceiling.

The three pictures exhibit Minerva rewarding the Arts; Minerva conducting Genius to the Temple of Fame; and that Goddefs protecting Genius from Ignorance and Envy. The boys in the oblong pannels, are intended to represent the Genii of the polite Arts; in the small circles are emblematical figures of Rhetorick, Physicks, Metaphysics, Logick, Mathematicks, Medicine, Agriculture, and Navigation.

P L A T E XLVII.

An arched ceiling for a Saloon.

The eight pictures in the oblong pannels are representations of the funeral games instituted by Achilles, in honour of Patrocles,

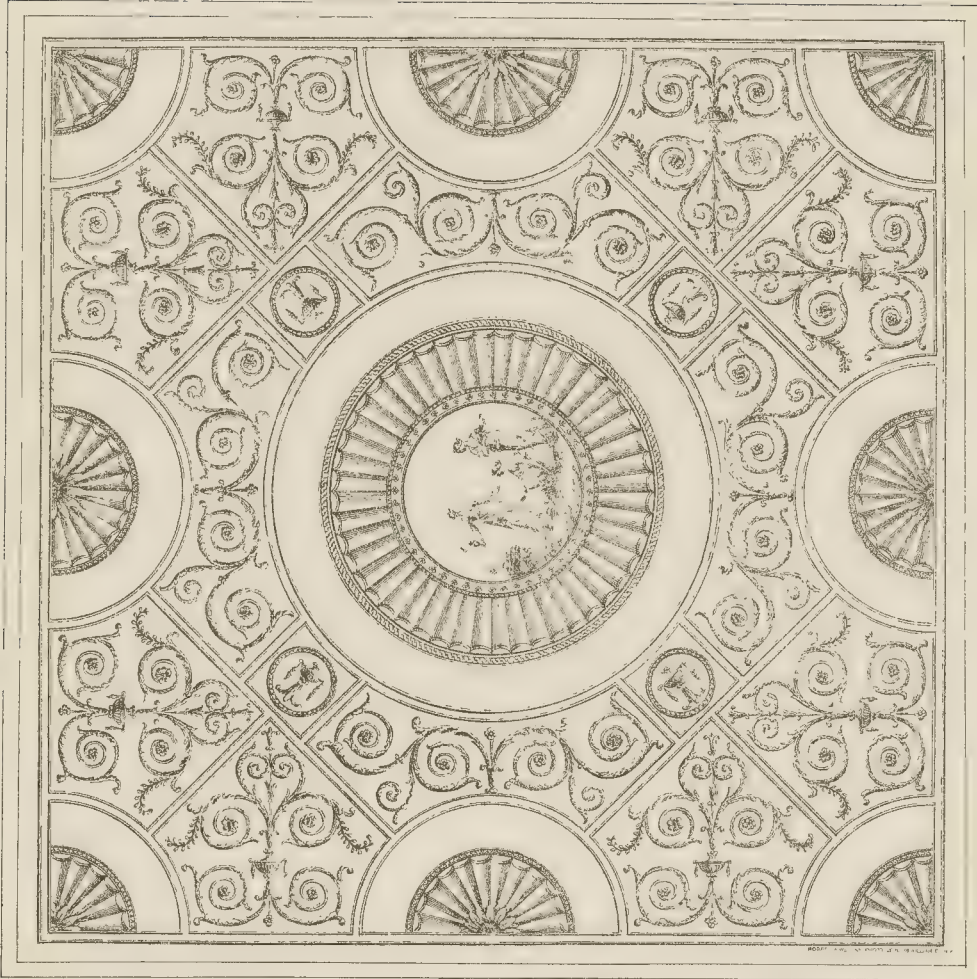
viz. the Chariot Race; the Fight of the Cæstus; the Wrestling; the Foot Race; the Single Combat; the Discus; the shooting with Arrows; and darting the Javelin, as described in Homer's Iliad. The three circular pictures exhibit Achilles offering a libation at the departure of Patrocles for his success and safe return from the field of battle; Thetis hearing the lamentations of her son, for the loss of Patrocles, comes with her Nymphs to comfort him; and the funeral feast. In the four smaller circles are emblematical representations of Honour, Immortality, Magnanimity, and heroic Virtue.

P L A T E XLVIII.

This coved ceiling is executed in the Grecian Hall, at Kedleston, the seat of the Right Honourable the Lord Scarfdale.

As there are a great many paintings in Chiaro Oscuro, from the antique, and from Homer's Iliad, on the sides of the Hall, it was judged improper to introduce any historial pictures in this ceiling; Grecian trophies of stucco are therefore adopted, as proper accompaniments to the pictures on the sides of the Hall.

The trophies, and the other ornaments of this ceiling, are executed by Messrs. Rose, with great taste.



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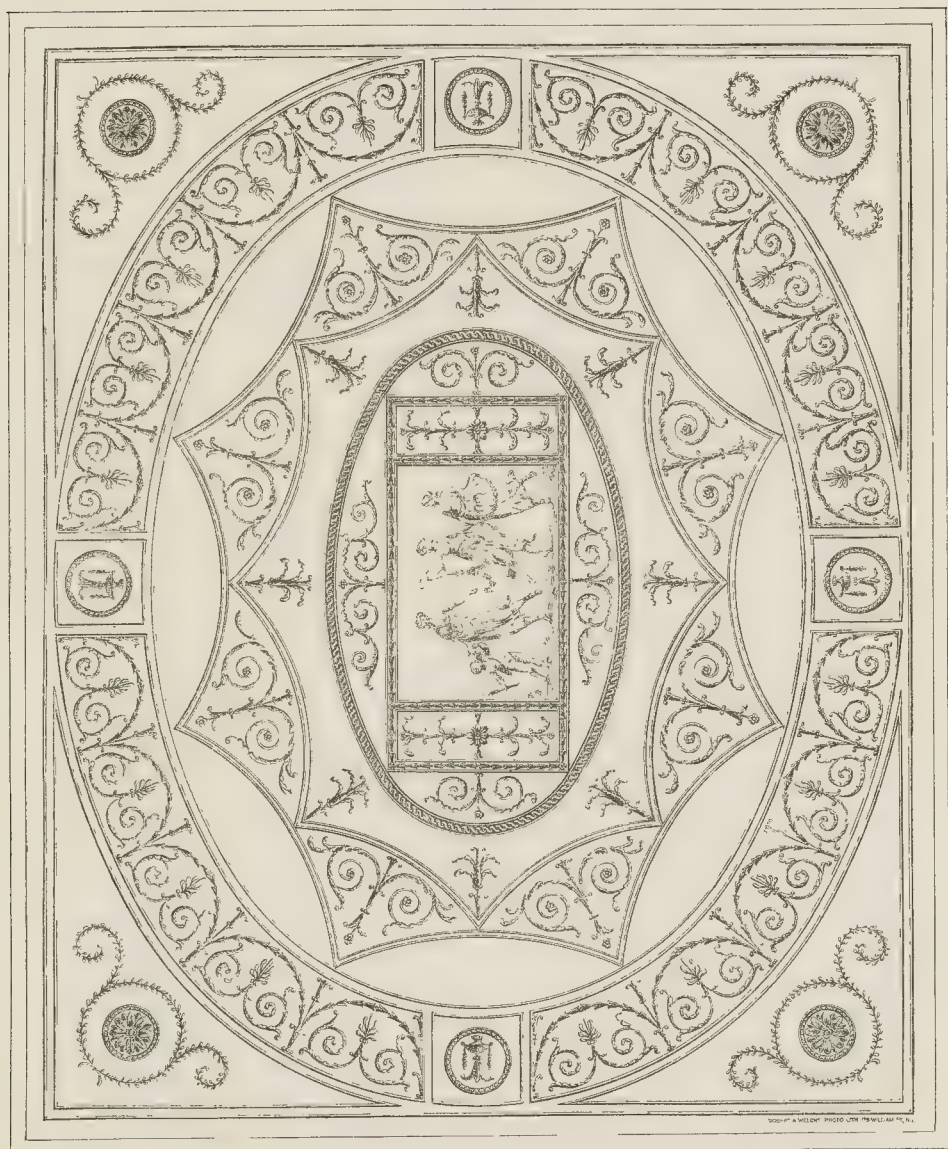
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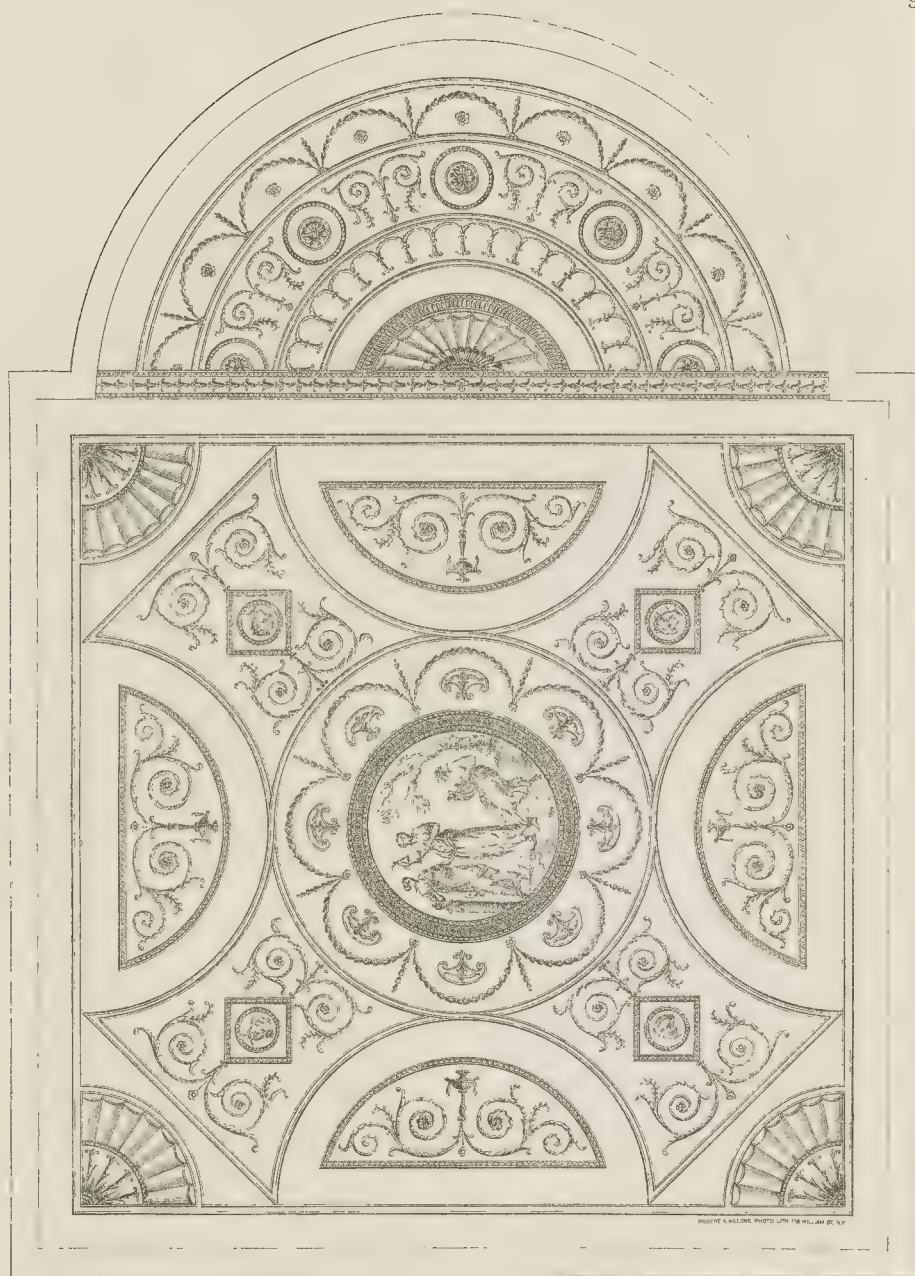


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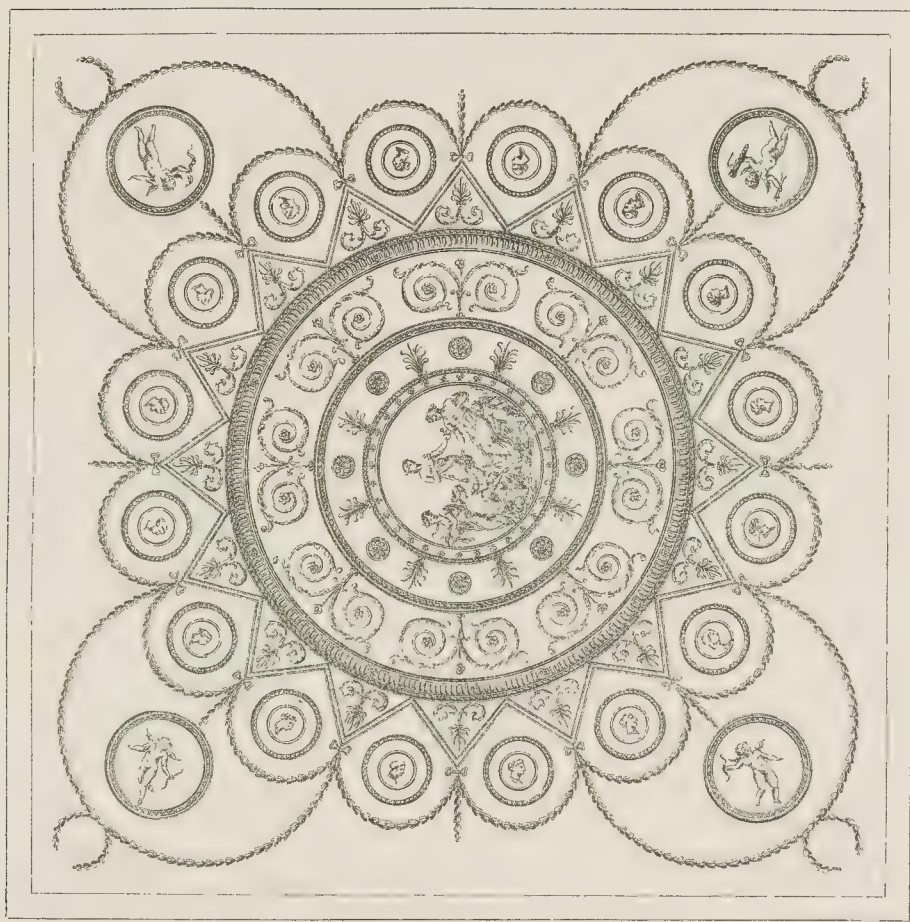
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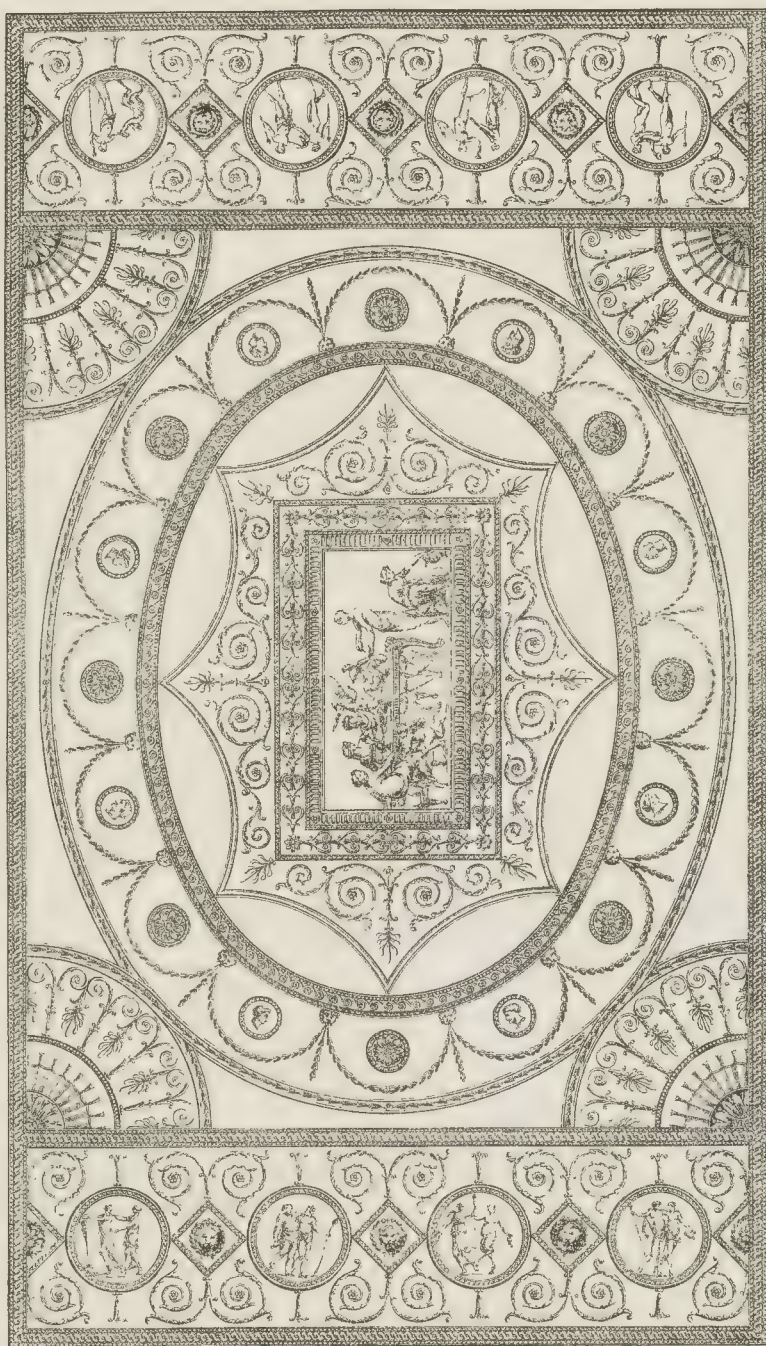




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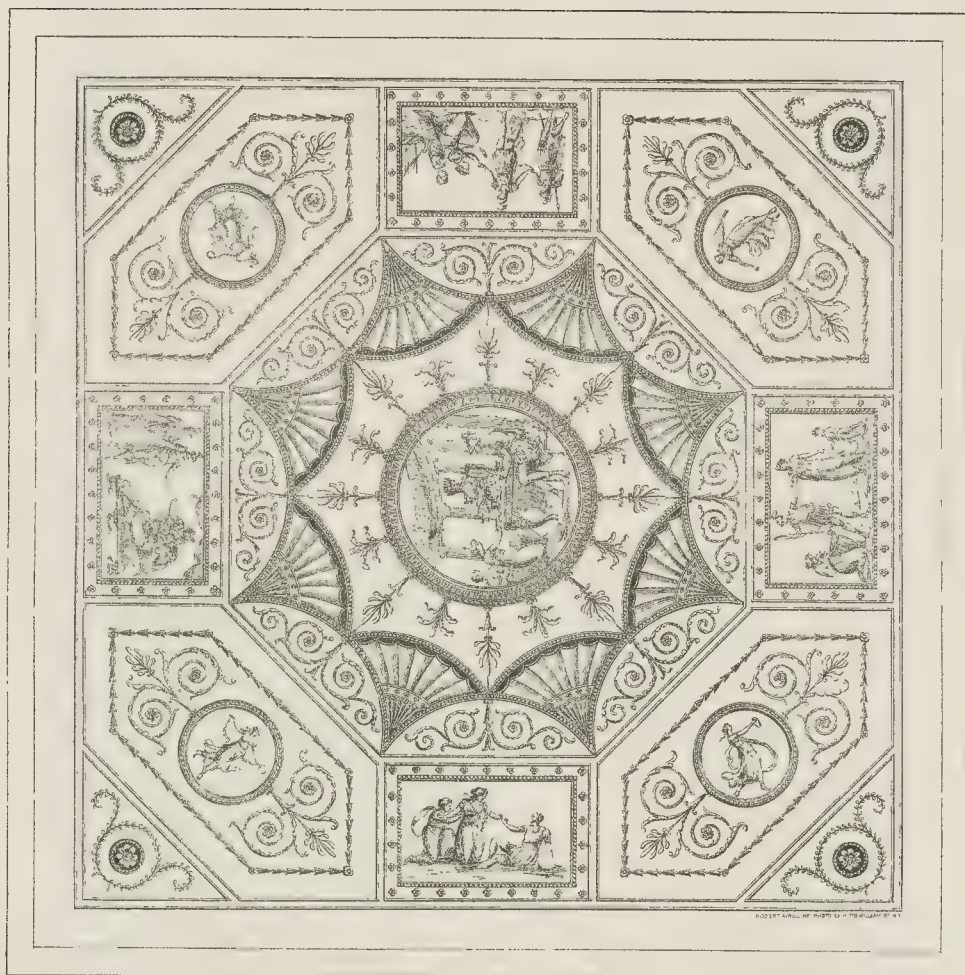
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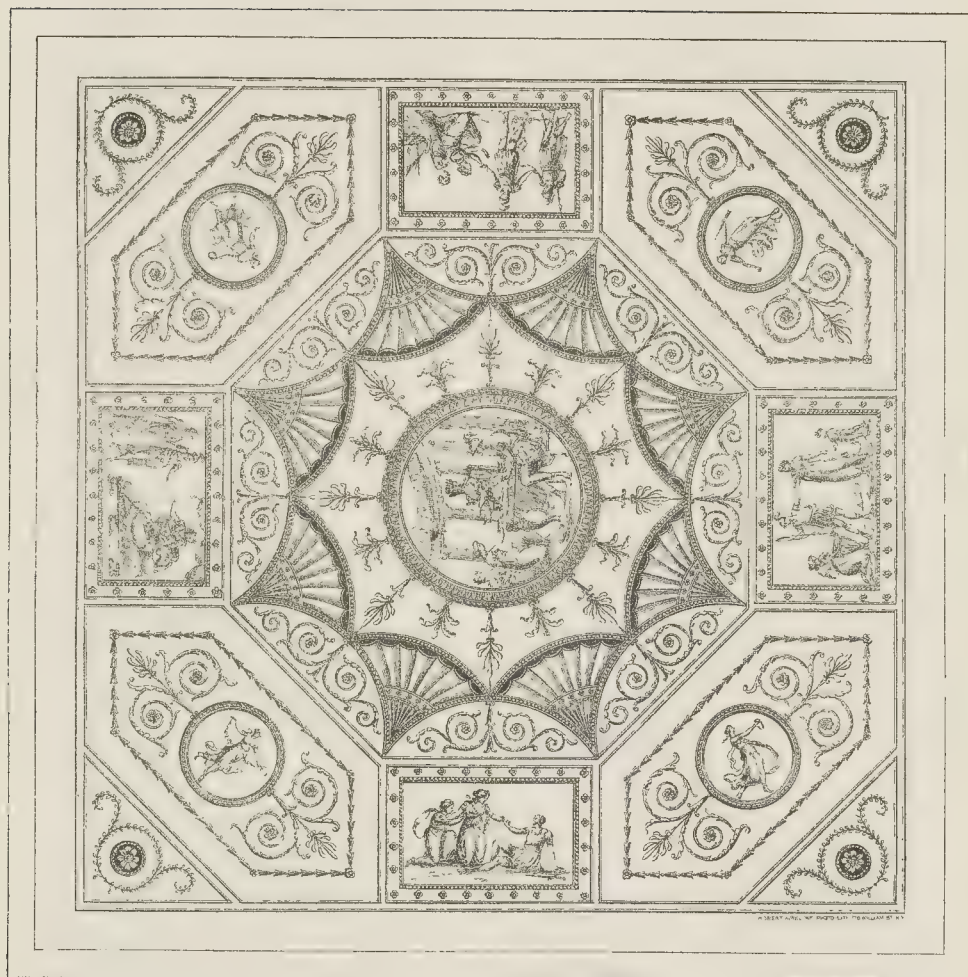


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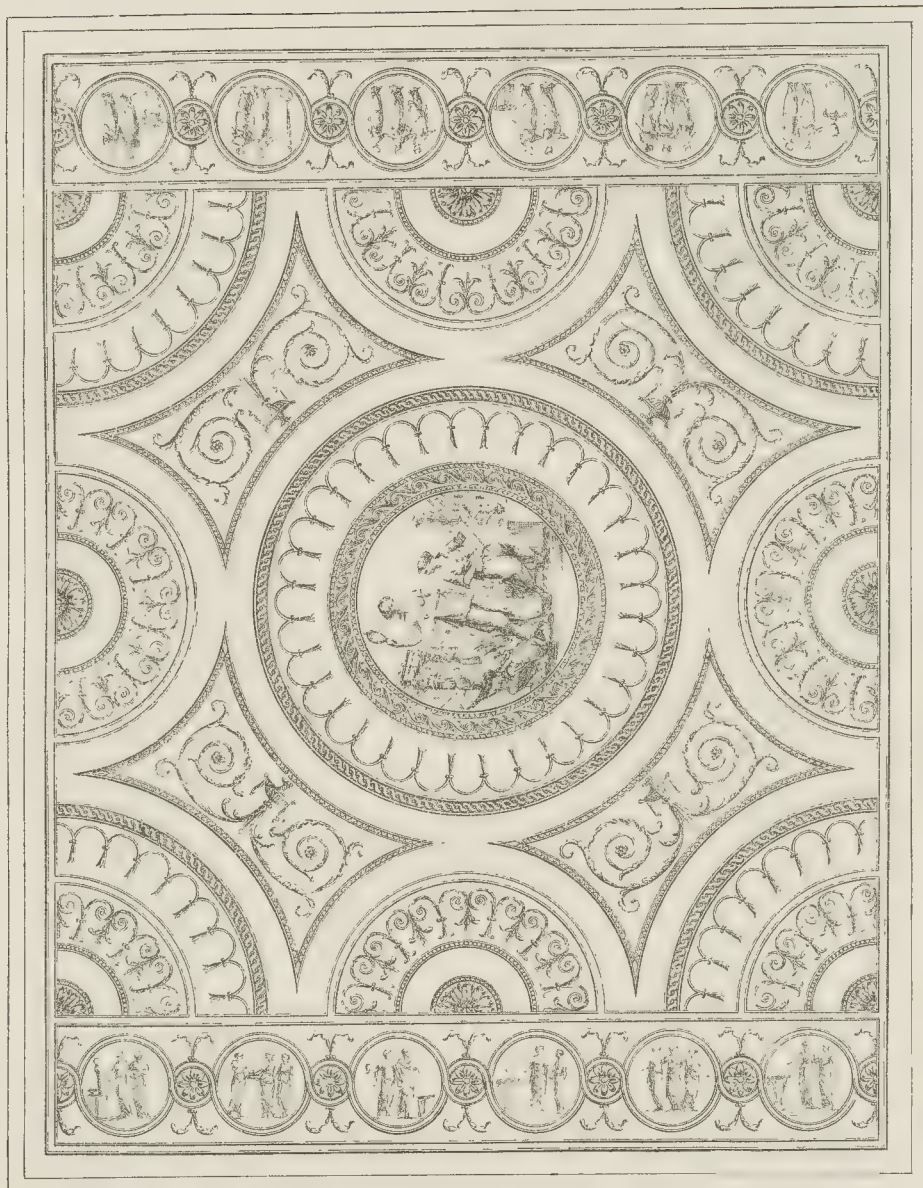
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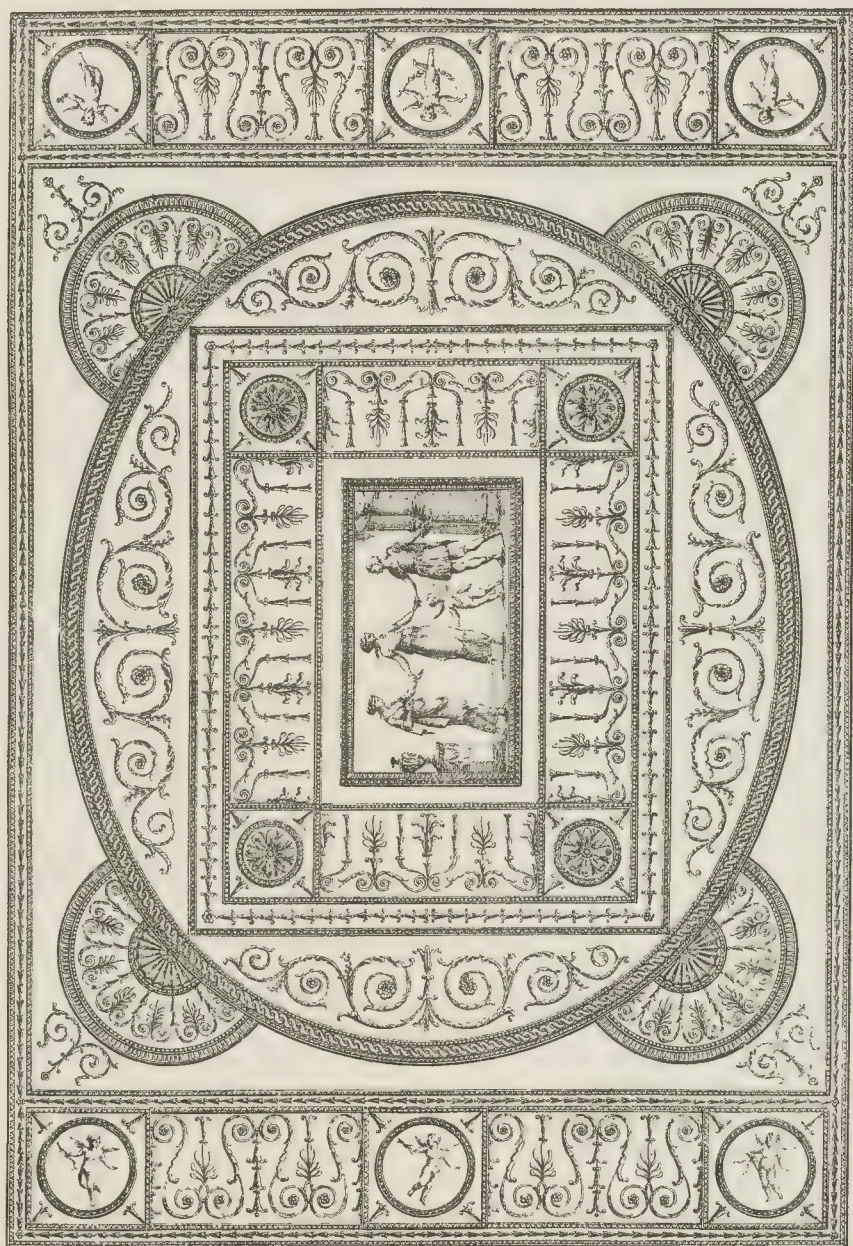
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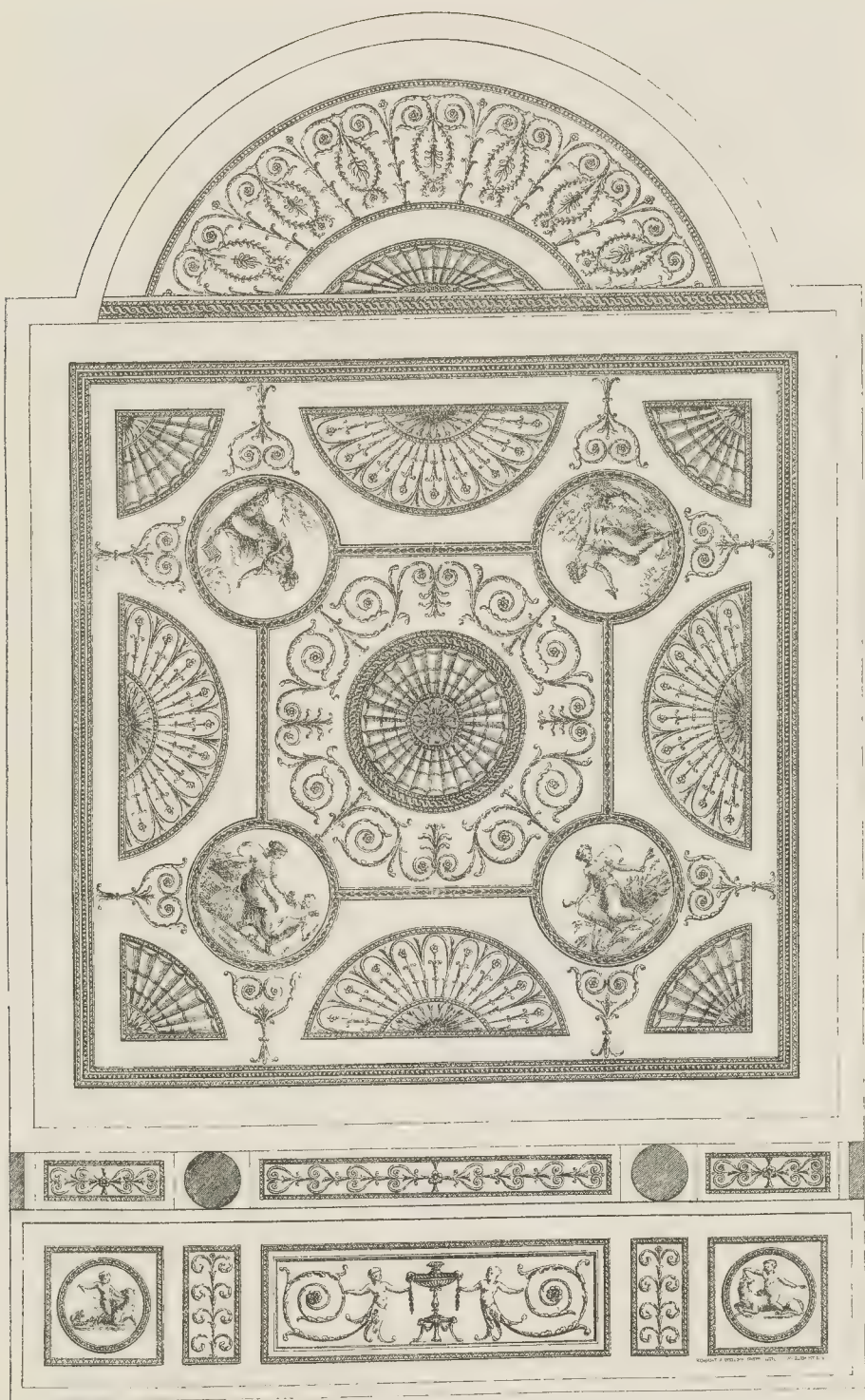




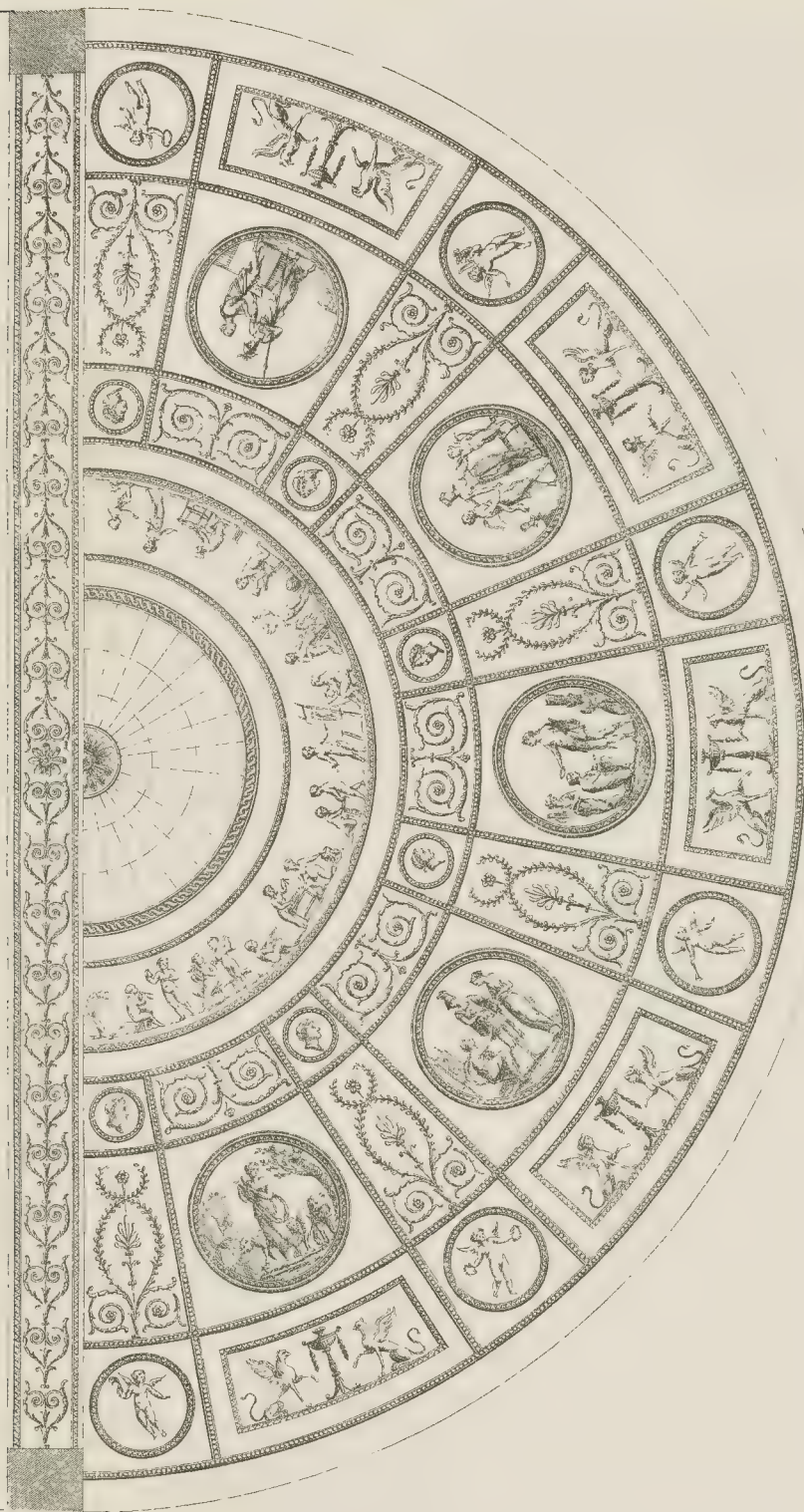


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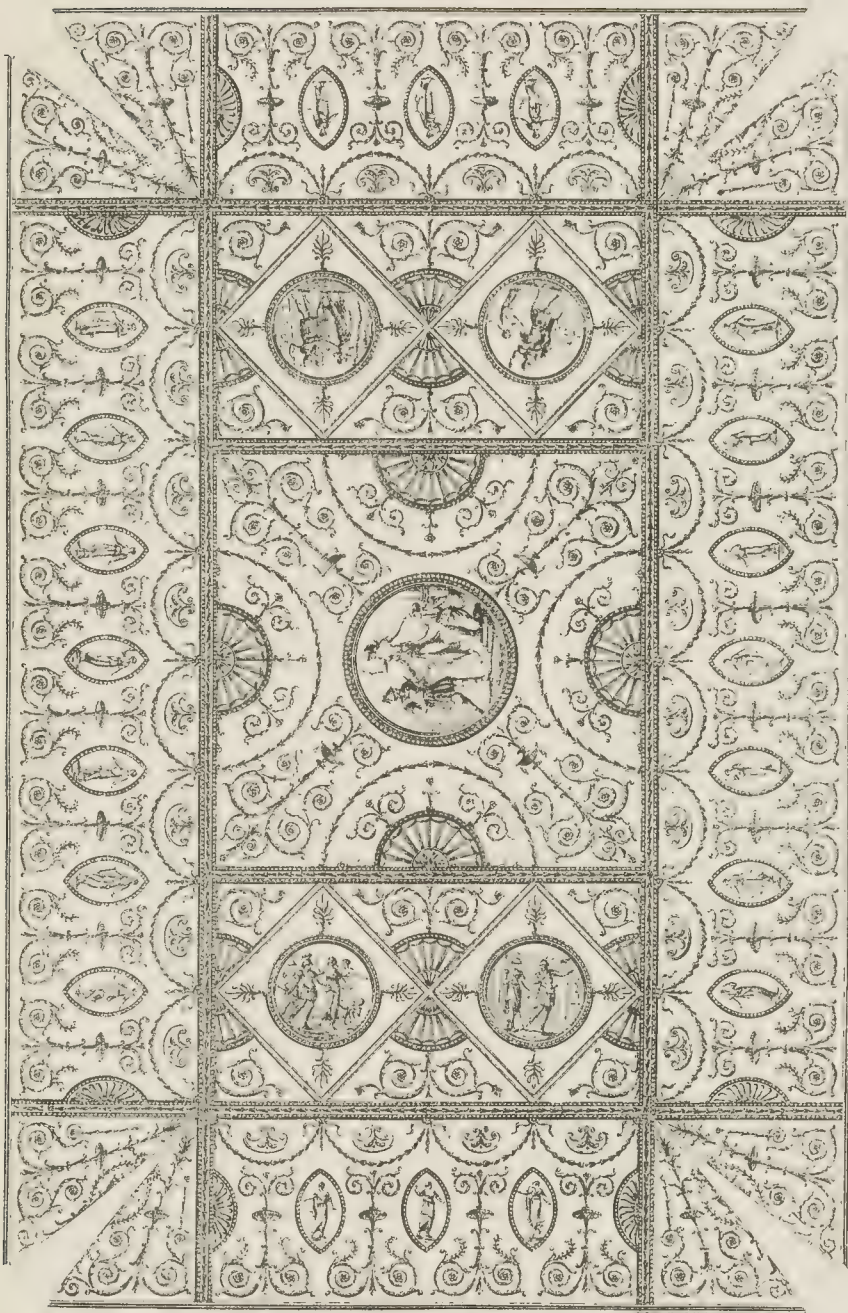




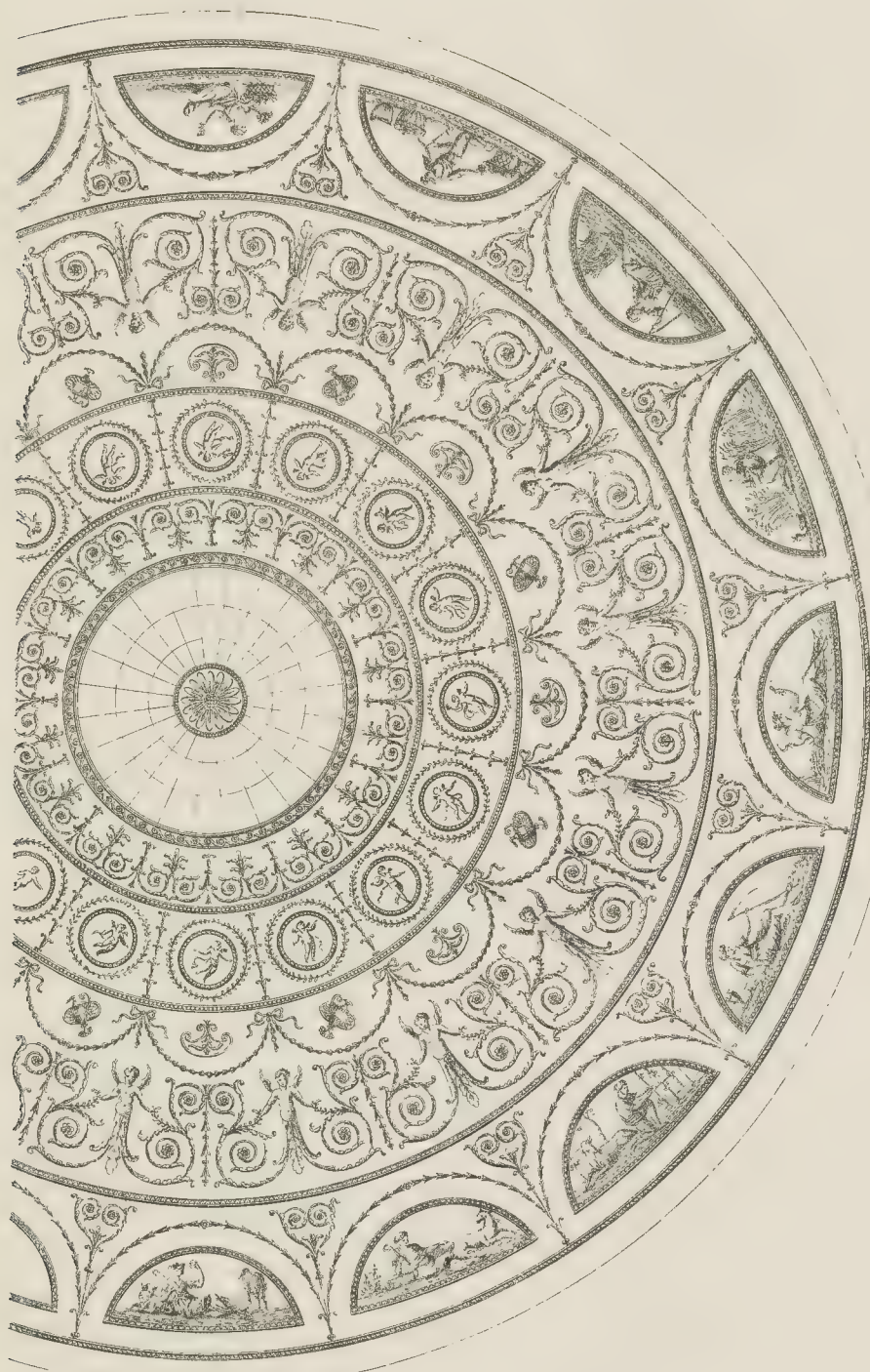


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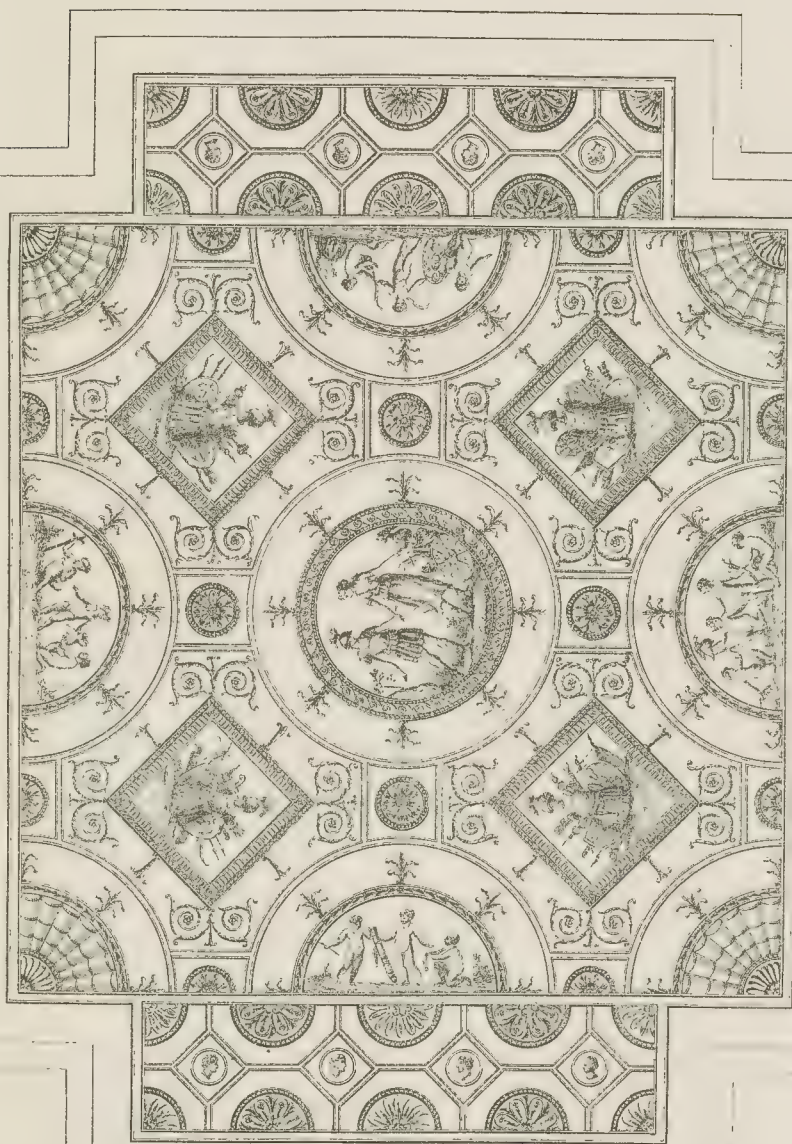




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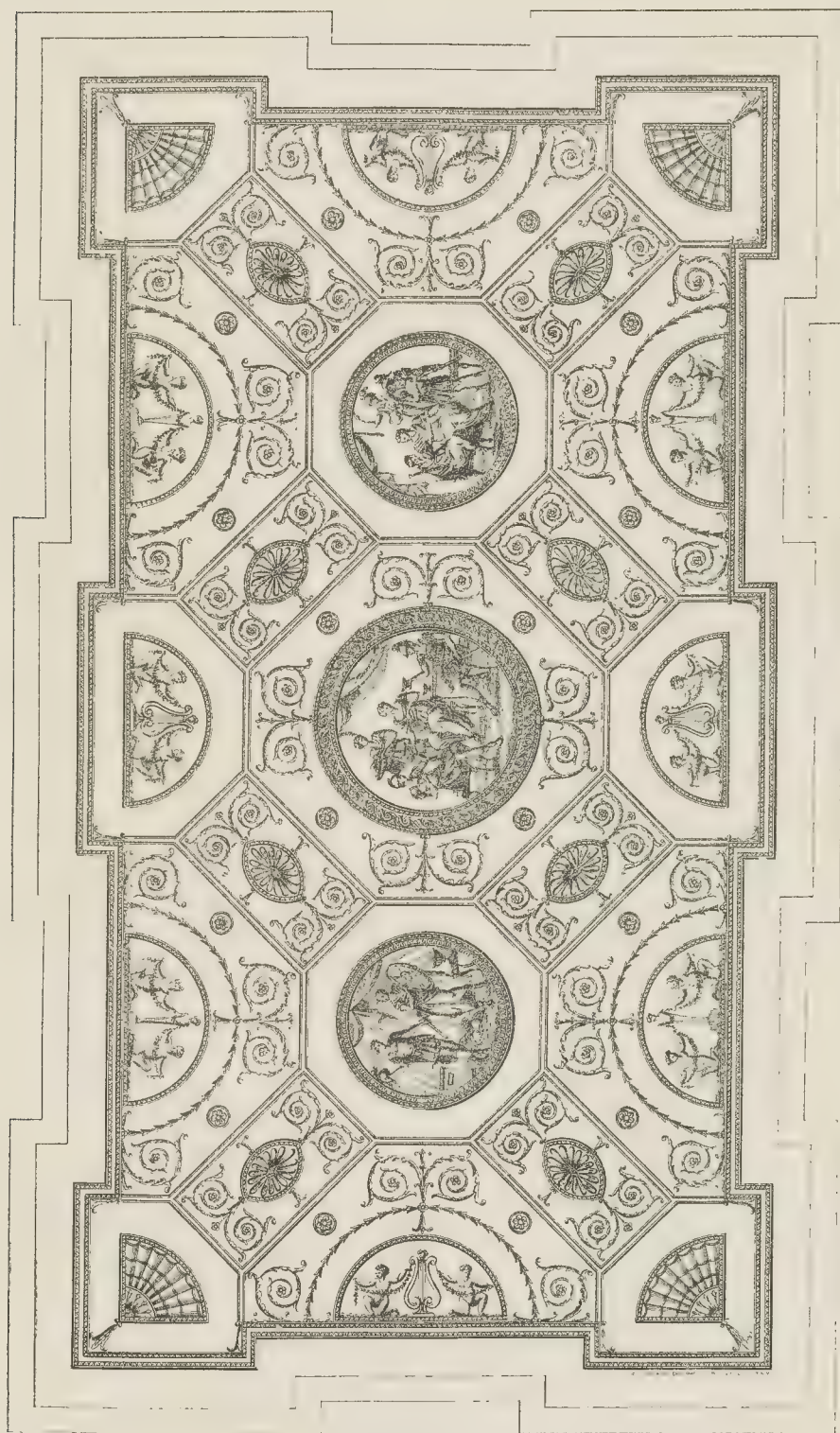
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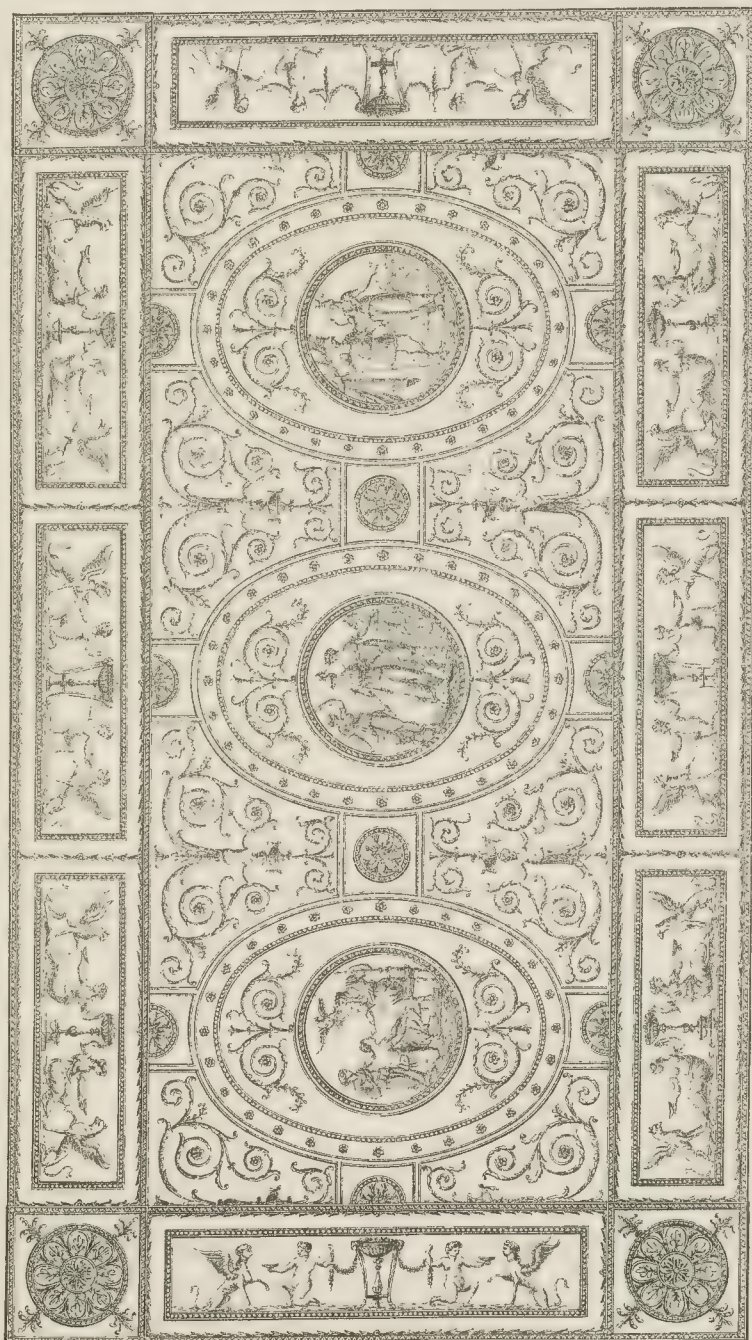


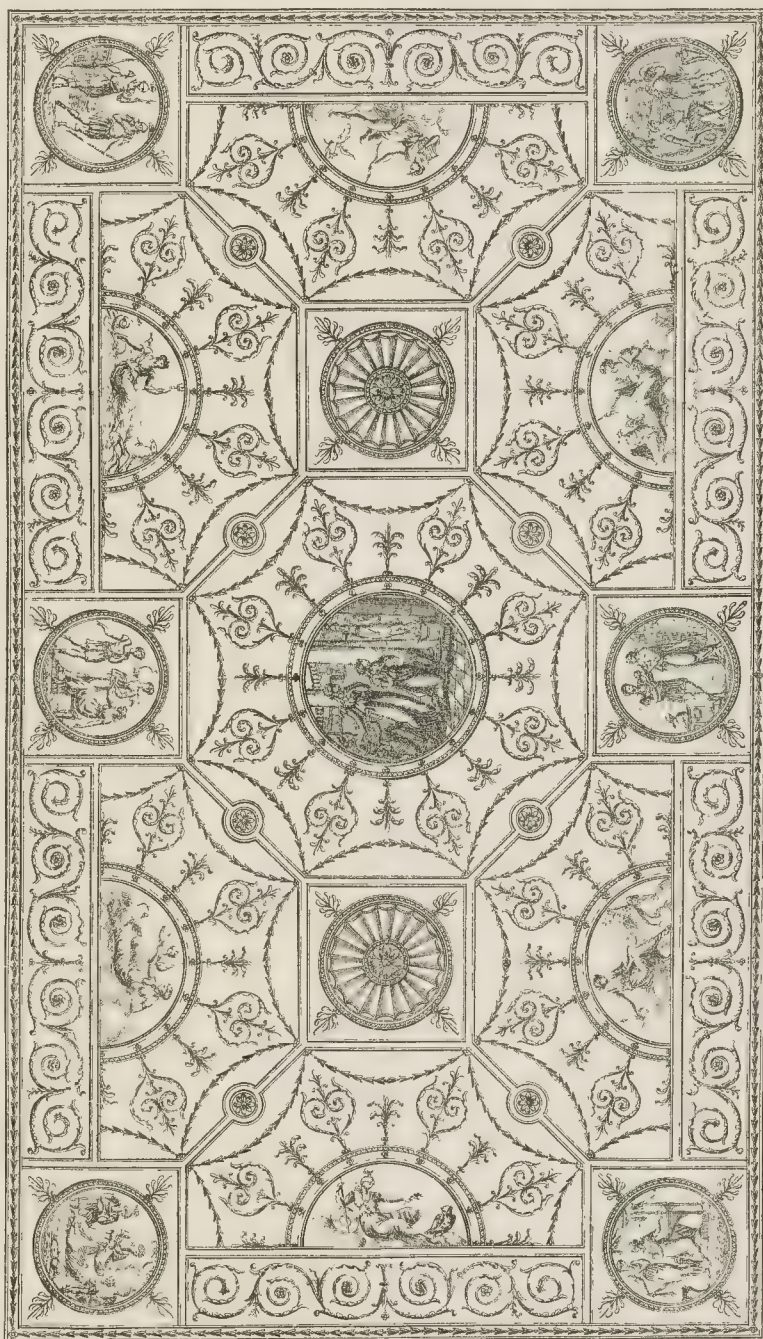
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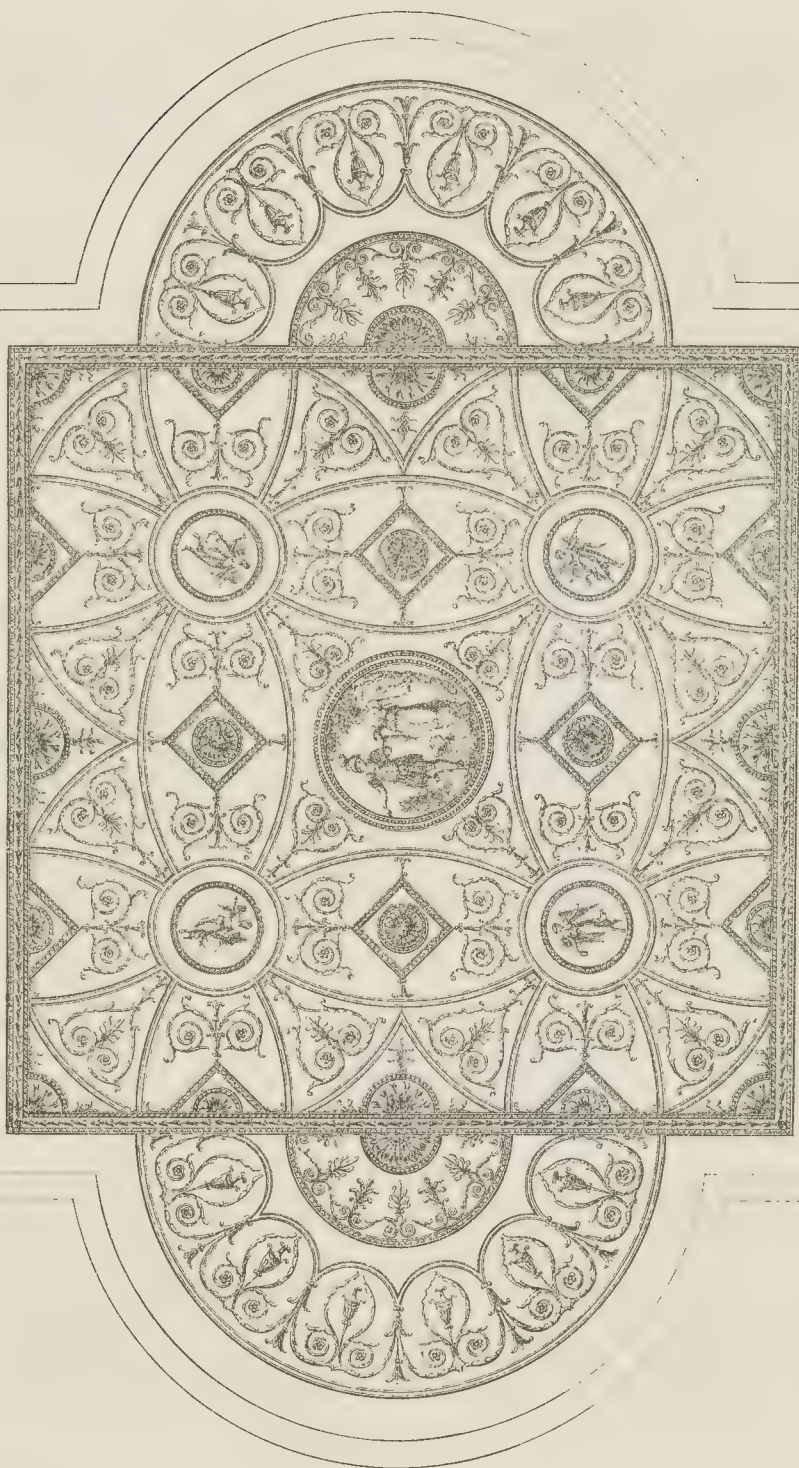
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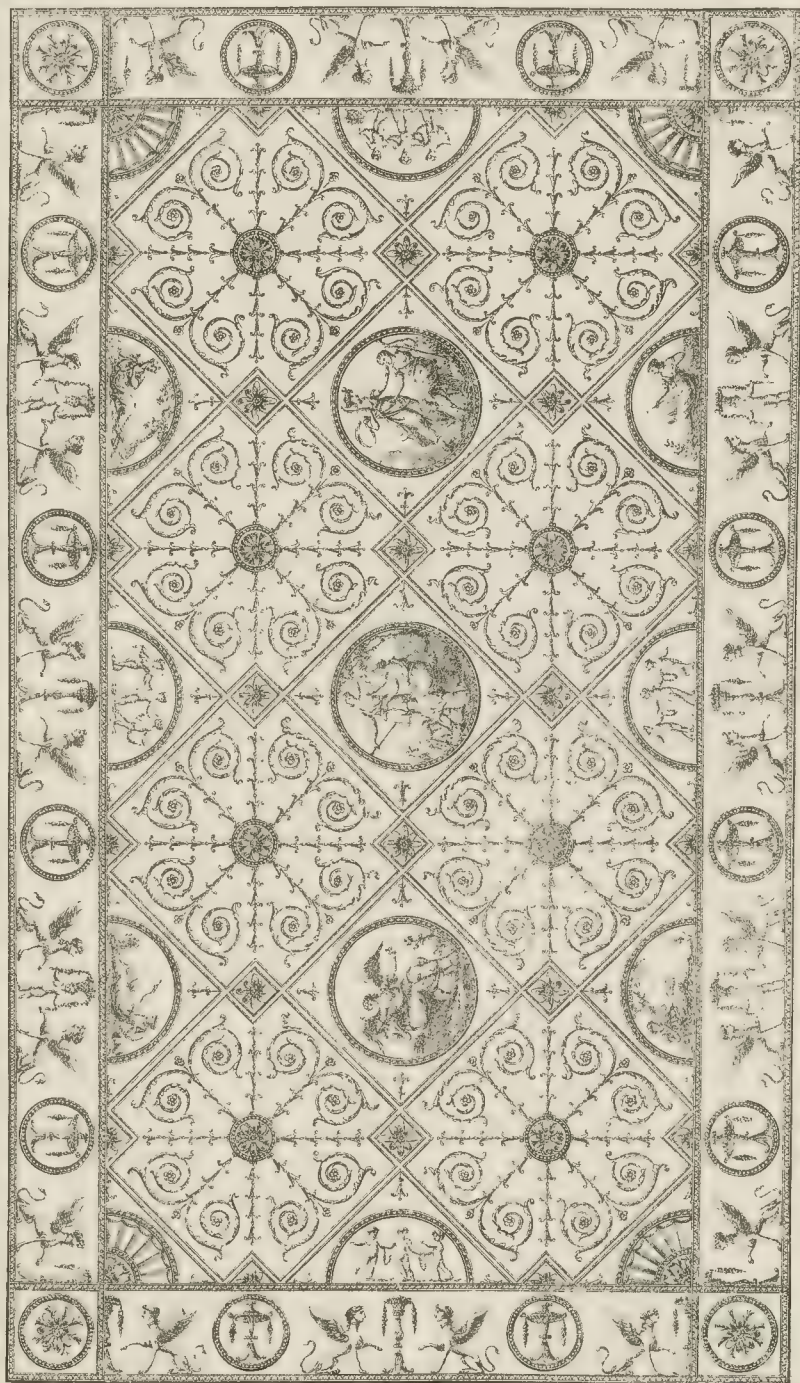


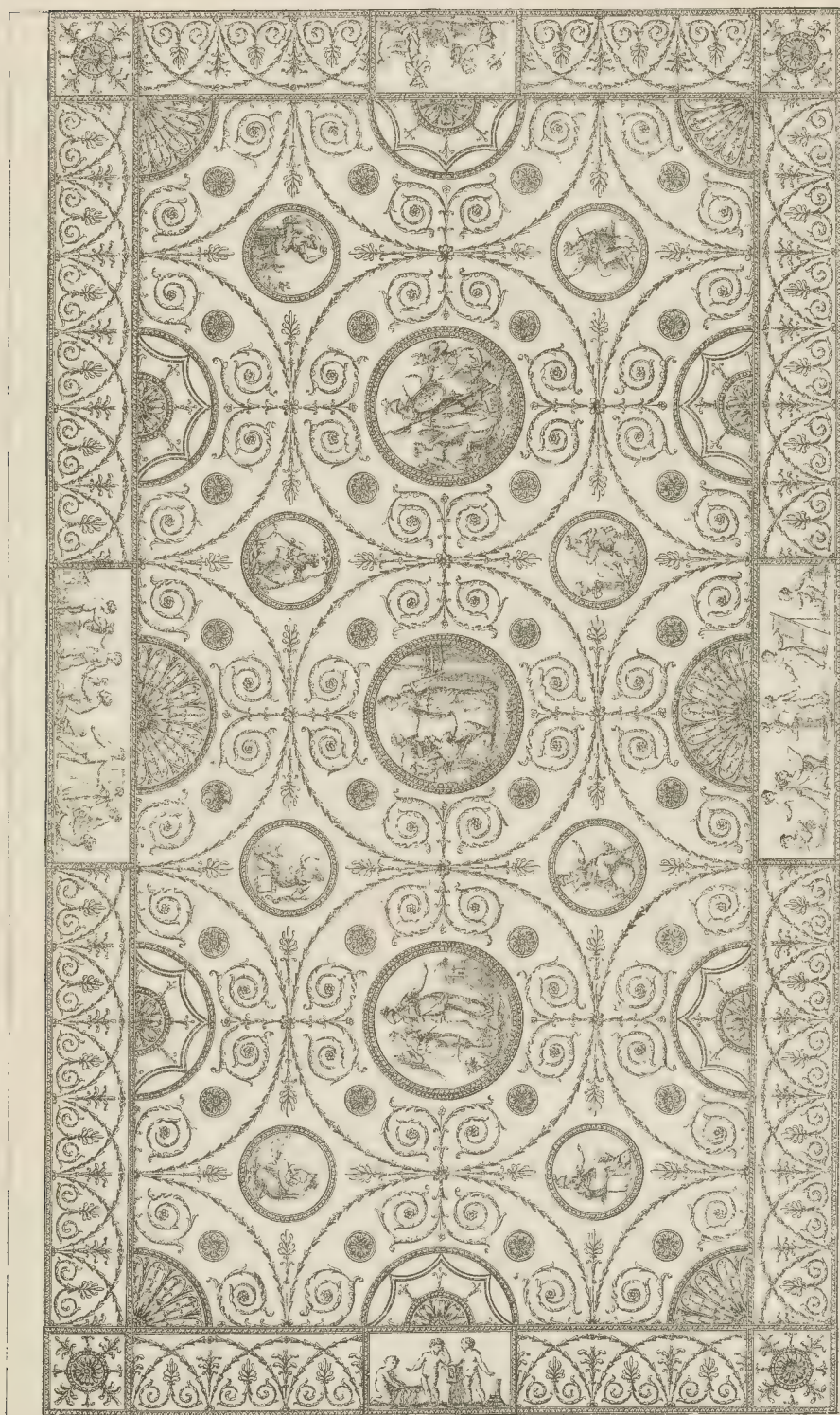
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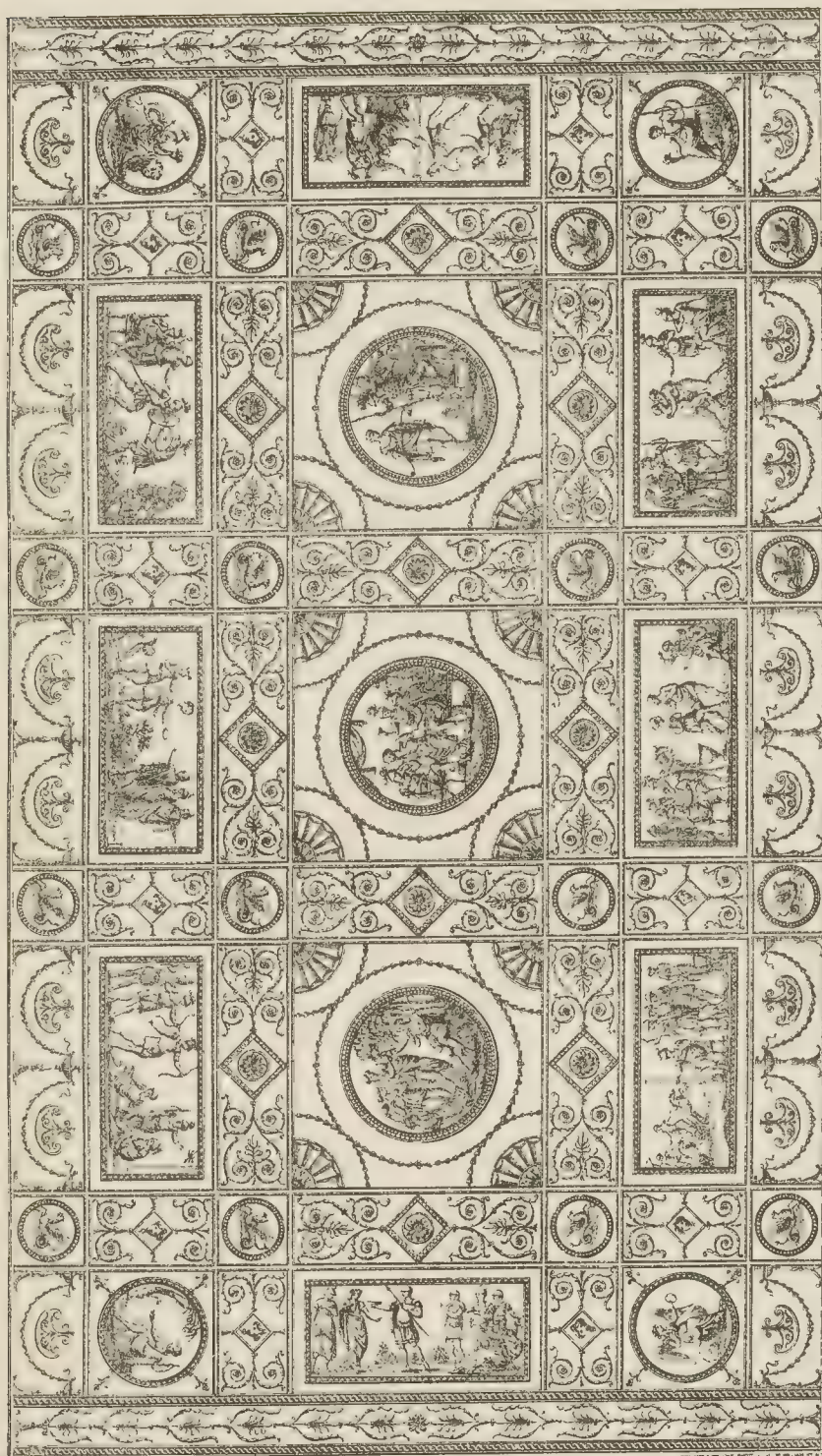


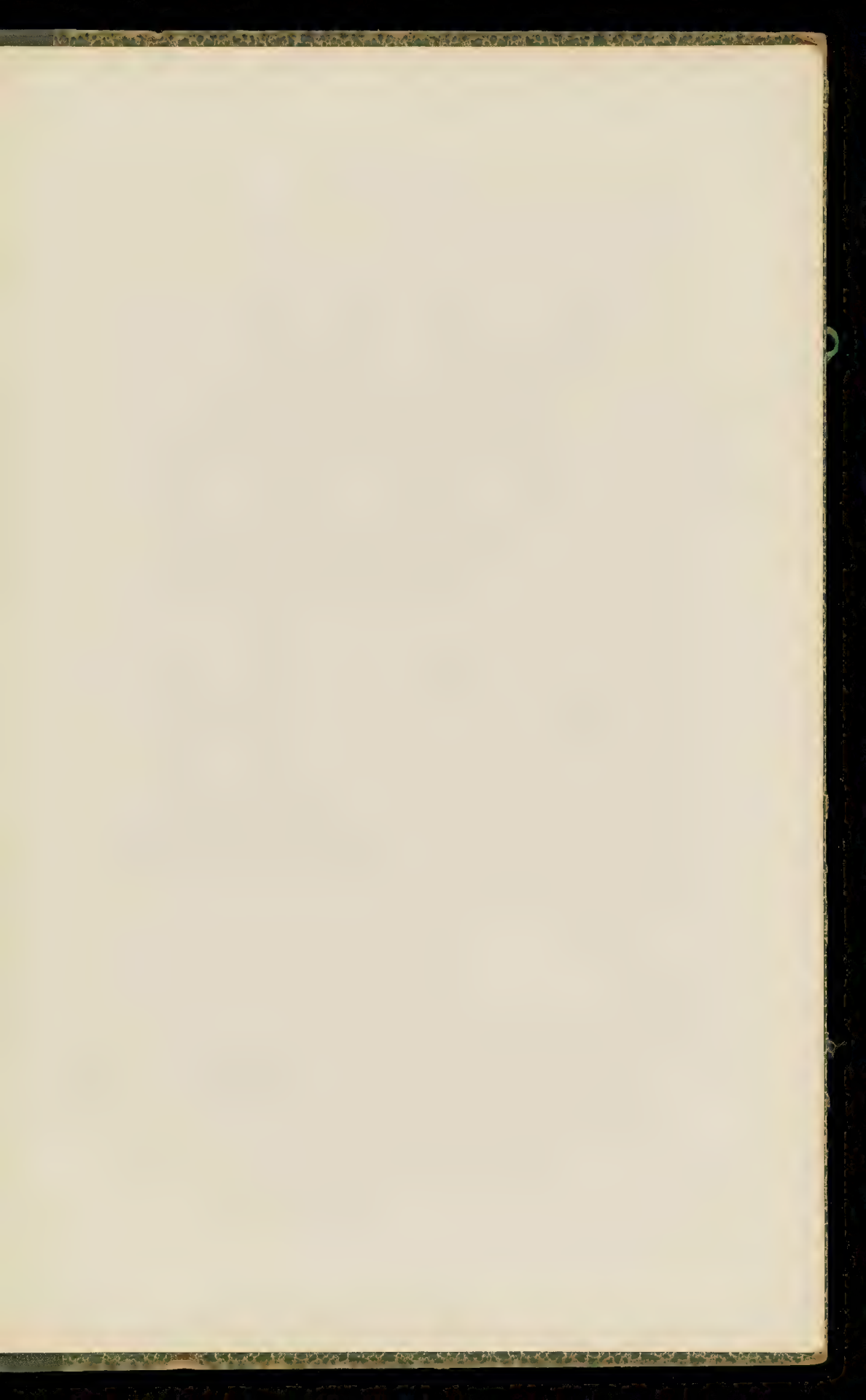


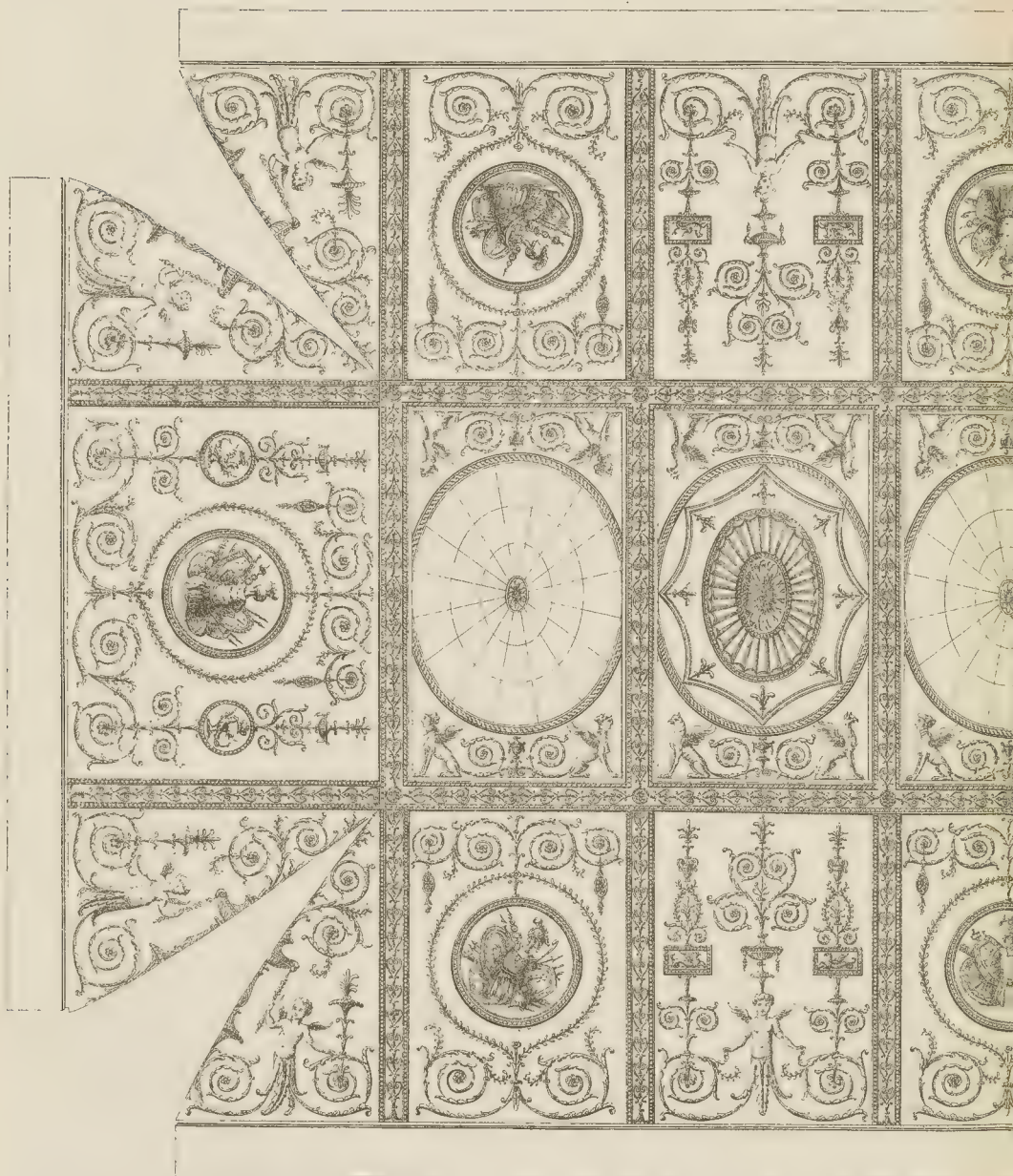
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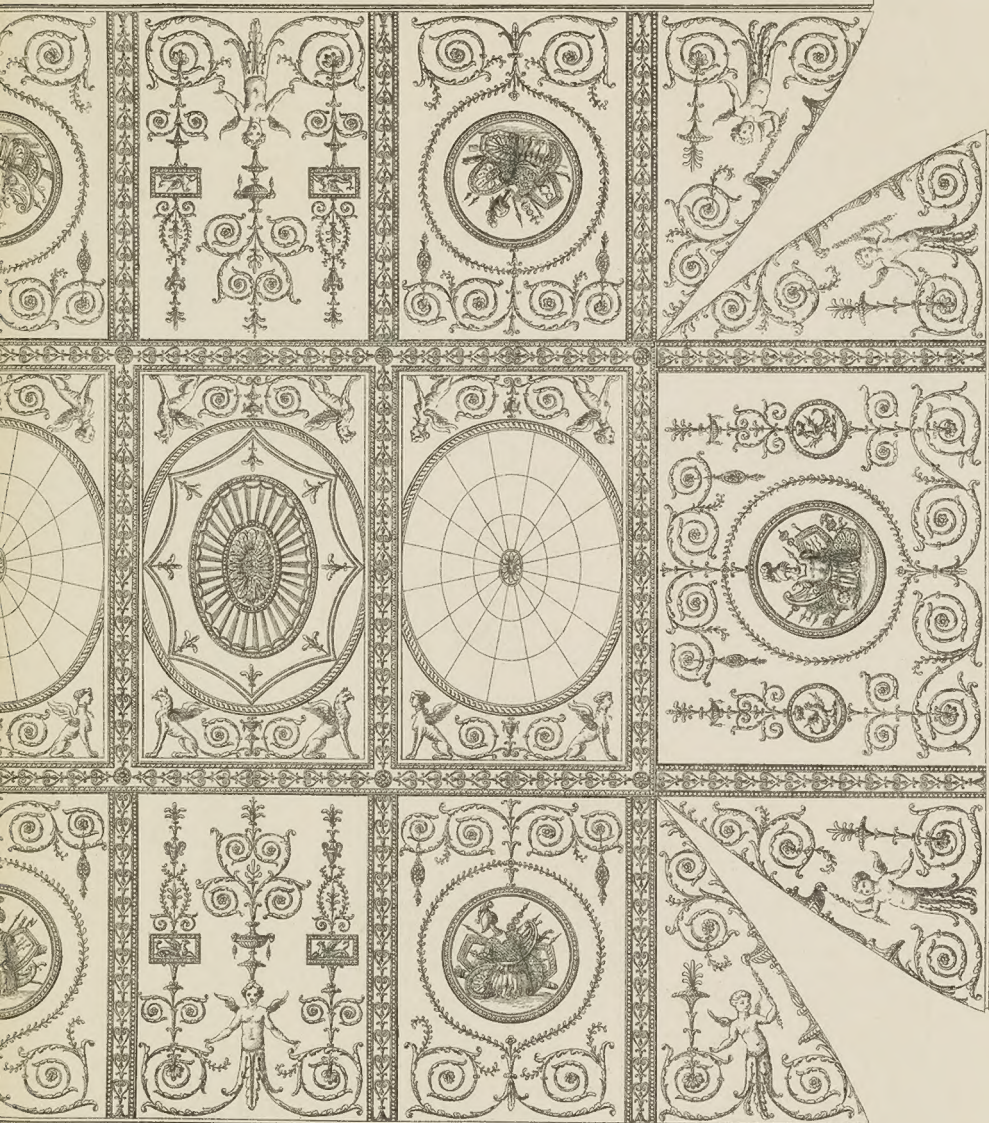












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